

Goldwyn to Show 12 New Films Soon

"The Sin Flood" Among Feature Pictures Lately Finished at Studios

A dozen feature pictures have been finished at the Goldwyn studios and will soon be ready for presentation. The dramas include "Hungry Hearts," a story of the Russian immigrant, adapted from Anna Yezierska's book. This has an all-star cast, with Bryant Washburn, Helen Ferguson, E. A. Warren, Rose Rosanova, George Seligman and Otto Lederer. Then there is a new personally directed Rupert Hughes production, which bears the tentative title, "Remembrance," and which is said to be about as good as "The Old Nest." Claude Gillingwater, who distinguished himself as the grouchy earl in "Little Lord Fauntleroy," has the principal role. "The Sin Flood" is another good one, based on Henning Berger's famous play, "Syndakoden." Helene Chadwick and Richard Dix are featured in this. Miss Chadwick is seen also in "The Dust Flower," Basil King's newest picture. James Rennie will be seen in this opposite Miss Chadwick. The Gouverneur Morris melodrama, "Yellow Men and Gold," has been translated to the screen, with Richard Dix and Helene Chadwick in the principal roles. Another melodrama is "A Blind Bargain," in which Lon Chaney plays two distinct roles. Colleen Moore will be featured in two comedy dramas, both written for her by Rupert Hughes. They are "The Wall Flower" and "Come on Over," which was directed by Alfred Green.

Cullen Landis comes into his own in "Watch Your Step," formerly called "The City Feller," an original story by Julius Josephson. Raymond Hatton also gets deserved recognition in "His Back Against the Wall."

"The Man With Two Mothers," an original photoplay by Alice Duer Miller, will present Mary Alden in a mother role similar to that in "The Old Nest." Cullen Landis has the title role and Sylvia Bremer plays opposite him.

A decided novelty is "Whims of the Gods," which formerly answered to the name of "What Ho-the Cook!" It is a Chinese fantasy created especially for the screen by Gouverneur Morris, and is said to introduce a new angle in story telling. Jack Abbe and Winter Blossom, two attractive young Orientals, having the leading roles.

Berger's Insight Into Comic Aspect Of a Situation

One of the inducements which hanging Berger's play "The Deluge" has for attendance at the Plymouth is its vein of humor, an undercurrent which runs throughout its three acts. Offense that these amusing moments are due to the author's insight into the comic aspects of character and situation and are, therefore, not easily susceptible of quotation. One scene, though, escapes from this rule—that between the stranded actor, Higgins, and the equally vagrant and amiable immigrant, Nordling, who, rumor says, is the playwright's autobiographical picture of himself as a visitor in this country in the '20's.

The scene comes early in the first act, where seven men and one woman are marooned in Stratton's Bar, below the level of the Mississippi in time of flood. Higgins, the actor, and Nordling, the Swede, are the last to arrive, driven to shelter by the storm.

Higgins—Get in there quick damn it, do you want to get drowned?

Nordling—No, I want to get in. It's terrible.

Higgins—A regular cyclone.

Nordling—I'm coming in from the River Street side, please, please, please, I got scared.

Higgins—Come on, come on, the harbor—there's nothing here.

Nordling—You don't drink all glass beer?

Higgins—Thank you, I will.

Nordling—You're a regular one.

Higgins—You're a regular one.

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At the Rialto



Ann Forrest in "Love's Boomerang"

Vaudeville

PALACE—The Dolly Sisters, for their second week, will offer new songs, dances and comedy bits. De Wolf Hopper, the Watson Sisters, Walter C. Kelly, Gloran and Marguerite, "Doc" Baker, Wells, Virginia and West, Rule and O'Brien, Burns Brothers, others.

RIVERSIDE—The Dolly Sisters will also play here. "The Family Ford," The Swor Brothers, Little Billy, Jack Benny, James Burke and Eleanor Durkin, Evangeline and Kathleen Murray, Bob Anderson, others.

COLONIAL—Mildred Harris in a one-act comedy, Margaret Young, Bobby Higgins and company, James B. Donovan and Marie Lee, Arnaud Brothers, others.

EIGHTY-FIRST STREET—Gertrude Hoffman and her American ballet to the bill. Elsa Ryan, Billy Frawley and Edna Louise, Cornell, Leona and Zippy, Major Jack Allen, Maud Earl, others. Betty Compton, in "The Law and the Woman," picture.

WINTER GARDEN—The Promenaders, with Jimmy Huxey featured, will represent the new unit formed of vaudeville. Ethel Davis, O'Hanlon and Zamboni, Lou Edwards, Eddie Hickey, Burns and Foran and others in the company. Rath Brothers.

HAMILTON—Rae Samuels, the headliner. Alma Neilson and company, Frank Wilcox and company, Maker and Redford, the Vanderbilts, others.

MOSS BROADWAY—Max Tenber's "Shadowland," Howard and Lewis, the Great Leon and company, Robinson and Pearce, the Big Three, others. Tom Mix, in "Chasing the Moon," film.

LOEW'S AMERICAN—First half: Juan Cardo and Agnes Noll, Russa, Leddy and company, others. Constance Talmadge in "Midnight," film. Second half: "Sunbeam Follies," Sylvester and Vance, others. Gloria Swanson in "Her Husband's Trademark."

LOEW'S STATE—First half: Imperial Pekinese troupe, Fred Schwartz and company, others. Alice Lake in "The Golden Gift," film. Second half: "The Love Nest," others. Gloria Swanson in "Her Husband's Trademark."

PROCTOR'S FIFTH AVENUE—First half: Ames and Winthrop, U. S. Jazz Band, others. Second half: Charles Withers in "For Pitty's Sake," Lew (Shinkey) Hilton and Ned Norton, others.

PROCTOR'S TWENTY-THIRD STREET—First half: Deland and Blair, Cliff Green, others. Hope Hampton in "Star Dust." Second half: Bert Fitzgibbon, Gattison, Jones and company, others. "The Law and the Woman," picture.

PROCTOR'S FIFTY-EIGHTH STREET—First half: Walter Plisker and Texas Comedy Four, others. "Star Dust." Second half: Stead Septet, Harney and Dunn, others. "The Law and the Woman."

PROCTOR'S 125TH STREET—First half: Jessie Reed, Williams and Taylor, others. "Star Dust." Second half: Morris and Shaw, Gilbert Wells, others. "The Law and the Woman."

FORDHAM—First half: Kennedy and Berle, Rowland and Meehan, Six American Bedfords, others. "The Silent Call," picture. Last half: Horace Goldin and company, "Marry Me," others. "The Law and the Woman," with Betty Compton, film.

At the Hippodrome

Charles Dillingham will present Jack Dempsey as an added attraction in "Get Together" at the Hippodrome beginning to-morrow afternoon. The world's heavyweight champion will be seen in "A Day in the Gymnasium With the Champion," staged by R. H. Burnside. Dempsey will also be seen in exhibition bouts. Joe Jackson, the tramp bicyclist comedian, will also return to the big playhouse to-morrow afternoon. The other features of the production, including the ballet, "The Butterflies and the Bees," and the ice ballet, "The Red Snow," will continue.

At the Rivoli



Wallace Reid in "The World's Champion"

At the Cameo

MAJESTIC—Oliver Morosco presents Charlotte Greenwood in "Letty Pepper," her new musical comedy vehicle made from Charles Klein's "Maggie Pepper."

MONTAUK—Lionel Atwill in the Sacha Guitry's "The Grand Duke."

BUSHWICK—Anna Chandler, Douglas Leavitt and Ruth Mary Lockwood, Vaughn Comfort, Tommie Gordon, Ed Lee Wrothe and Owen Martin, Billy Sharp, others.

ORPHEUM—Dorothy Jordan, the chief attraction; Eva Shirley and company, Harry Norwood and Alpha Hall and the Beaumont Sisters and company, Glenn and Jenkins, others.

SHUBERT-CRESCENT—Frank and Ray Purcell, Kene and Green, Kyra, Bard and Pearl, Nancy Gibbs and Roy Cummins and Billie Shaw. Also a condensed version of "The Whirl of New York," with Dolly Hackett, J. Harold Murray, Florence Shubert, Clarence Harvey, Rosie Green, Carl Judd and others.

LOEW'S METROPOLITAN—First half: Al Shayne, "Cutting a Woman in Two," others; Gloria Swanson in "Her Husband's Trademark," picture. Second half: "Bits and Pieces," Fred Schwarz, others. "Her Husband's Trademark."

STRAND—"Penrod," featuring Wesley Barry. Scenic, news and other films, with vocal and instrumental musical features.

SHUBERT-RIVIERA—William Faversham in a revival of "The Squaw Man."

BRONX OPERA HOUSE—Holbrook Blinn in "The Bad Man."

At the Columbia

Barney Gerard's "Follies of the Day," one of burlesque's biggest offerings, will be the attraction this week. Mr. Gerard has written a two-act travesty which he calls "What Does the Public Want?" and Bert Grant supplied the music. Burlesque, vaudeville specialties and musical features make up the entertainment. "Bozo" Snyder, a pantomime comedian, heads the organization of entertainers. Gertrude Hayes Jr., Johnnie Weber, Edward Critchley, May Dix, Julia De Cameron, John B. Williams, Harry Watson and Sam Green are among the others in the cast. Miss Poullet's Parisian Potpourri, Mattie White and Morton Beck, the Four Dancing Girls, and Bob Toller, the one-man jazz band, will provide the vaudeville specialties.

At the Capitol



Elaine Windsor in "Grand Larceny"

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At the Strand



Constance Talmadge in "Polly of the Follies"

Helen Menken Will Be A Dumb Portia in Sign Language Production

Helen Menken has been applying herself during the last fortnight to the task of preparing a performance of "The Merchant of Venice" in the deaf and dumb language.

Miss Menken is to appear as Portia. She is an adept in the use of the sign language. In fact, it was the first language she learned, for Miss Menken's parents, Mr. and Mrs. Fred W. Menken, are mutes, and first taught her the language of the deaf moving fingers.

Her father and she are arranging the exceptional Shakespearean production and it is planned for presentation a few weeks hence in the auditorium of St. Andrew's Episcopal Church. Mr. Menken is skilled in stagecraft and his talented daughter is regarded as the ablest exponent of the sign language on the American stage.

"We had intended to make no announcement until the production was entirely ready," said Miss Menken last night, "but, since the secret is out, here is what we are planning to do, and it is a difficult job, I assure you. My father and I are looking after the details of the production. My father will interpret the role of Shylock and I shall be cast as Portia. There will be seven of us, all told, and we shall present three scenes from the 'Merchant.' Instead of using the spoken language, as all the rest of the world is accustomed to do, we shall use sign language only. Do not confuse this with pantomime, for, I assure you, it is quite different and vastly more difficult than that. The story will be told by the use of the standard symbols and signs of the deaf. It will be quite a pretentious production of its kind and, I am sure, will prove highly diverting and extremely interesting to the audience of deaf persons. Not a word will be spoken, yet the tale will be clearly and vividly presented."

Mr. Lasky Well Pleased

Julian Johnson has been appointed manager of the Paramount editorial department. Jesse Lasky says: "The securing of Mr. Johnson is only another step in the policy of securing the best procurable literature and drama."

Wegener Shows His Versatility in the 'Loves of Pharaoh'

Paul Wegener, who plays leading character roles on Max Reinhardt's stage when he isn't playing before the camera, is not a "one role" actor. There seems to be no end of personalities in his range. Now that Ernest Lubitsch's "The Loves of Pharaoh" has reached Broadway, New York has an opportunity to make comparisons of Wegener's work. Much has been written of his versatility, of the ease with which he one night can play the keen, cynical laggard and the next play the role of a simpleton in a Hauptmann proletarian drama. But words are unnecessary when the films can bring a man's work across the seas.

Wegener made his American screen debut when Hugo Rosenfeld presented "The Golden" at the Criterion Theater last June. The picture was praised for Wegener for several reasons—first, for his playing in the role of the Egyptian hero, the hero of a fantastic legend of the Middle Ages; second, for his direction of the production, and, in part, for his scenario. Never before had audiences seen such a figure on stage or screen as the Golden. He was more mummy than man; a stolid, doped creature without voice; a cold creature of living clay as mysterious as the Sphinx. It stunned about in its daily duties, it seemed without emotions or passions until it had smelled a rose and sensed the beauty of a woman's smile.

Almost at the opposite end of the emotional scale is Wegener's new portrait—that of Samlak, King of Ethiopia about 1600 B. C., about the time when Cleopatra's Needle was being carved in the royal slave quarries. There seems to be no suppression of emotion in the newer role. Samlak is vain; he sneers at the Egyptian civilization with a smirk and a flourish he lays great wealth at the feet of the Ethiopian princess as wife to Pharaoh. He is swift in anger, too, and draws a dagger against Pharaoh, flung out of the Egyptian court and believing war because Pharaoh had found a Greek slave girl, a mortal in Samlak's retinue, more beautiful than the Ethiopian princess.

Samlak puffs in anger, he almost froths, but is always master of himself and the situation. And he laughs with the primitive abandon of a savage. There is probably no royal scene more unusual than when Samlak enters the presence of Pharaoh Amehes. The Egyptian has taken his place on the throne and assumed the pose of monarch, when the hearty Samlak breezes in. The ceremony about him almost makes him laugh as he takes a turn about and raises his arms in what may have been a cheer. Greeting the Egyptian with all the fervor of old friendship, there is a hint that the Ethiopian desires the Egyptian to dispense with formality.

There was much flourishing gesture and gallantry on the stage. The leading man swooped and bowed low to the leading woman, who returned the courtesy with fancy bows. We still have a few of these actors, and occasionally they get a play in which they can display their wares.

"We are just recovering from the 'artificiality' of acting brought on by the influx of bedroom farce. In this age actors just couldn't wear anything but silk pajamas, and petite feminine stars disguised themselves in boudoir robes and other flimsy materials."

"Now we have come to the revival of pantomime. Most actors and actresses these days work in motion pictures as well as on the stage and they are developing this art of expressive feeling without words. It is a long and difficult road for the young actor to travel, for there are a few opponents of the old school of pantomime."

"It takes a greater artist to register emotion without words than it does to get over a bit of action with the use of the voice. The difference between pantomime on the stage and on the screen is a matter of time. On the stage the actor has minutes to get over his meaning, while on the screen he has only a few seconds."

"But the motion picture is a great medium for the actor," says Mr. Ferguson. "I believe in a few years we will have developed a school of actors who will be equally good with or without the use of the voice."

"The World's Champion" is with Wallace Reid and Lois Wilson play the leading roles, in a Paramount production based upon A. K. Thomsen's "Champion," which Grant Mitchell played on Broadway last year.

Pantomime as an Aid in Modern Stage Technique

William J. Ferguson, one of the old timers on the stage, brings relief to the younger generation with the statement that one of the finest arts of the theater is slowly coming back and that it is all due to the motion picture. The screen, it seems, is really "holding the mirror up to nature" as Shakespeare said the stage should.

Ferguson, who is now appearing on the screen, having a part in William Field's newest picture, "The World's Champion," at the Rivoli, beginning today, traces the different styles of plays and acting through which the theater has passed in his lifetime. There were the "top actors," the "pantomime" school, the "scene chasers," the "topical" actors and most recently the "verities" school, he says:

"In my early days in the theatre, when Shakespeare was the favorite dramatic fare, we had what was known as 'top actors'—artists who did not feel at home in trousers on the stage, because they had been so used to wearing skirts. Later we came to the pantomime age of acting—it was the period of polite English comedy and drawing room plays, and the gentlemen actors always wore correct clothes and freshly pressed trousers."

"From that we drifted to the 'scene chasers,' the actors who ranted and raved the declamatory school. This style was used in particular in the old-fashioned melodramas, where the villain went about getting fisted with muskets and the leading woman tore her hair to express great emotion."

"In the late nineteenth century and the early twentieth we developed the 'topical' actor, or the comic style. There was much flourishing gesture and gallantry on the stage. The leading man swooped and bowed low to the leading woman, who returned the courtesy with fancy bows. We still have a few of these actors, and occasionally they get a play in which they can display their wares."

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Lubitsch and Wegener Rivals

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Doug Fairbanks's New Film

It has been announced that the name of Douglas Fairbanks's next picture will be, tentatively, "The Spirit of Cleopatra," and it will be a legend-making on the Grandeur. Will Bennett will be the leading woman and Wallace Reid will portray Richard the Lionhearted, while Ben-Graze will play Prince Juba.

Strand Symphony Orchestra

LARRY SEMON

MARK STRAND SPECIAL

THE SHEIK'S WIFE

BEKETH'S

PAALACE

WALTER C. KELLY

ROSKA DOLLY SISTERS YANKEE

DE WOLF HOPPER

FANNY WATSON'S SISTERS KITTY

RIVERSIDE

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GERTRUDE HOFFMANN

ELSA RYAN & CO. MEET ERL FRAWLEY & LOUIS CORNELL LEONA & ZIPPY MAJOR JACK

And Betty Compton in the great Photodrama, 'The Law and the Woman'

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THEATERS UNDER DIRECTION OF HUGO REISENFELD

RIVOLI BWAY & 49th ST BEGINNING TODAY

Comedy Week

WALLACE REID

"THE WORLD'S CHAMPION"

A Paramount Picture

The Clavilux (Color Organ)

Thos. Wilfred playing

RIVOLI CONCERT ORCHESTRA

Frederick Stahlberg and Emanuel Haer conducting

RIALTO TIMES SQ BEGINNING TODAY

"LOVE'S BOOMERANG"

ADOLPH ZUKOR Presents

A John S. Robertson Production

with **ANN FORREST** and **DAVID POWELL**

A Paramount Picture

CHAPLIN'S "CARMEN"

with special music setting.

FAMOUS RIALTO ORCHESTRA

Hugo Riesenfeld and Joseph Littau conducting

There is a story as well as grandeur. It is one of the truly exceptional works of the screen. A magnificent production and stirring testimony to the genius of Ernest Lubitsch, its young director.—J. O. SPEARING in The Times.

"One of the most sensational pictures I can recall having seen. The impersonation of Pharaoh as set forth by Emil Jennings is epochally superb."—ALAN DALE in The American.

"Hardly a moment lacks color, and, while all the characters are fictitious, Lubitsch makes them live. One of the majestic pictures of the decade as mysteriously fascinating as the Sphinx."—FRANK VRIELAND in The Herald.

Two 12-act Concerts Sunday, 2 and 4 P.M. The following Monday, February 27

2:14 **THE STARS** **BROTHERS** **Disappearing Trick** **8:14**

2:24 **"DCC" FAKER in "FLASHES"** **8:24**

2:34 **with POLLY WALKER and Bud and Jack Pearson & Co. of 12** **8:34**

2:44 **WELLS** **Two Scholars and a Girl** **8:44**

2:54 **WALTER C. KELLY** **"The Virginian Duke"** **8:54**

3:04 **SECOND WEEK of the International Sister Stars Who** **9:04**

3:14 **ROSKA DOLLY SISTERS YANKEE!** **9:14**

3:24 **Wearing new wardrobe wonders and doing new specialties** **9:24**

3:34 **In a second incarnation of their London hits in song, dance** **9:34**

3:44 **INTERMISSION** **10:04**

3:54 **JOHN GUIRAN & MARGUERITE** **A PRITTE** **10:14**

4:04 **presenting a Unique Dance Revue** **10:24**

4:14 **DE WOLF HOPPER** **"The Virginian Duke"** **10:34**

4:24 **with POLLY WALKER and Bud and Jack Pearson & Co. of 12** **10:44**

4:34 **FANNY WATSON'S SISTERS KITTY** **10:54**

4:44 **in "HORSEPATRY," Ever Fascinating and Always Jolly** **11:04**

4:54 **Revue of Song, Dance, Comedy and Variety** **11:14**

5:04 **LEONA & COMPANY** **11:24**

5:14 **in a Revue of the Latest in Song, Dance and Comedy** **11:34**

5:24 **RIVERSIDE** **11:44**

5:34 **DOLLY SISTERS** **11:54**

5:44 **GERTRUDE HOFFMANN** **12:04**

5:54 **ELSA RYAN & CO. MEET ERL FRAWLEY & LOUIS CORNELL LEONA & ZIPPY MAJOR JACK** **12:14**

6:04 **And Betty Compton in the great Photodrama, 'The Law and the Woman'** **12:24**